

SHIVERS

Exclusive
Interview with
Anthony Hopkins -
Van Helsing in
**BRAM STOKER'S
DRACULA**



TICKS
The Creature
Feature with
a monster bite!

HELLRAISER III
and Me' by
Clive Barker

WHITE ANGEL
Portrait of a
British Serial Killer

Dare you enter the
weird world of
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Plus; Kim Newman's Fantasy Diary



SHIVERS BACK ISSUES



ISSUE 1 Body Parts: Video review. Brain Dead Feature. Cast A Deadly Spoil: Video review. Grooming. David: Interview Director Naked Lunch*. Dust Devil: FPCP Stanley, Richard Director on Icon. Feature* Helicopter 3: Interview Bradley, Doug Actor Pinhead*. Howling II: Video review. Martino: Sergio Feature Film of Pt 3.3. Muzmor: Video review. Perfect Stranger: Video review. Schur: Video review. Tiburo 2: The Body Hammer Review. Zombie Attack: Feature (Stage play).



ISSUE 2 Charles Marston Superstar: Video review. D'Amico, Joe Interview Part 107. DEF by Tempestation: Video review. Demonic Toys: Video review. Zane, Richard: Video review. Flash Estate: Feature. Martino: Sergio Feature Film of Pt 3.3. Revenge of Billy the Kid: Video review. Runescape: Video review. Sleepwalkers: FPCP Charles after a date. Interview Game Mick White/Director*. Tale of a Vampire: Feature*



ISSUE 3 Basket Case 3: FPCP Refel in confinement. Interview Haverford Frank-Director*. Chopper: Chicks. Video review. Ginters 2: Video review. D'Amico, Joe Interview Part 102. Lapinotaur: Feature. Lost in Time: Video review. Martino: Sergio Feature Film of Pt 3.3. Nightmare on Elm St 6: Video review. Psychic: Video review. Return of the Living Dead: Video review. Snadley Actor Brian Interview. Steps: Video review. Unhappily: FPCP Kevin Abler attacked by Unhappily.



ISSUE 4 Andyville 1992: Video review. Barker, Dave Interview Candyman. Basket Case 3: Video review. Braindead: Interview Jackson, Peter. Burning: Video review. Carve: Interview Noel Gasper Director. Chills Play 2: Video review. Christmas Horror Feature*. Evil Dead 3: Interview Campbell, Bruce-Actor. House by the Cemetery: Video review. Savini: Tom Interview Night of the Living Dead (re-make)*. Scanner Force: Video review. Tales from the Crypt: FPCP Aus-welding Santa. Trauma: Feature Location Report*

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FPCP = Full-page Colour Picture
* indicates colour feature



SHIVERS CONTENTS

EDITORIAL

The big news this month is, of course, Francis Ford Coppola's *Bram Stoker's Dracula*. Every single one of you reading this must be eagerly looking forward to seeing it. And if not, you must have picked up *Shivers* mistaking it for *The Economist* instead! Were the months of anticipation worth it? In my humble opinion, yes I found Coppola's extravagant redefinition of the classic vampire tale visually dazzling, beautifully designed and stunningly romantic. It's a magnificent work of art and by far the best way imaginable to stylishly start the New Year off on the night horrific note.

But Coppola's wonderful achievement will come to mean a lot more to us than just a great night out at the local multiplex. Because it's such a resounding financial success too, other Hollywood studios are recognising the box-office gold in them that gothic thrills. And with the double-whammy success of *The Silence of the Lambs*, I feel it's safe to say we're entering a new golden age for the genre. That's my not-too-overly optimistic hope anyway. When *Shivers* first began, I was worried there wouldn't be enough material to cover. Clearly, there will be, so here's to a rosy-looking future.

Alan Jones

And you can leave my copy of *Shivers* alone too, Woody!



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4 SHAKE & QUAKE NEWS

Adds Family II, Jason, Tales from the Crypt, John Carpenter and tons of new horror titles

5 SHIVER-O-METER

Who likes what and how much? New and improved with capsule comments

8 LECTER ON VAN HELSING

An exclusive interview with Sir Anthony Hopkins — Vampire hunter

11 DIARY OF A MADMAN

Dinos to celebrate, *Shivers*-style

14 MAN BITES DOG

Get your teeth into the cult shocker from Belgium

16 TICKS

They're big and they bite! Insect horror from Tony Randel and Bron Yurta

19 HELLSCREEN

1992 in fear focus

20 NERO

The first Dylan Dog fantasy from Claudio Argento

22 WHITE ANGEL

Grey murders shock suburban London

24 HELLRAISER III

Clive Barker reveals how he fixed the sequel

27 STARLINER LETTERS

Are your views on the feedback page?

28 VIDEODROME

TV Heaven or Hell? Bob McCabe will tell

30 INQUISITION

David McGilivray opens the Encyclopedia Satanic

31 COMPETITION

Win a copy of Steve Jones's illustrated Vampire Guide

32 SUBSCRIPTIONS

SHAKE & QUAKE NEWS

ADDAMS FAMILY II

The 'pokey, spooky, kooky' gang meet *The Hand That Rocks the Cradle* in the first draft script of *The Addams Family II*. Morticia gives birth to a new son, Pubert, advertises for a nanny, and while most applicants are sent packing by Pugsley and Wednesday (one's set on fire, another straight-jacketed), the perfect candidate is finally hired — well, until she turns out to be the 'Black Widow' serial killer in disguise, out to grab the family fortune. Blonde Debbie is also a nymphomaniac who sets her sights on Thing before marrying besotted Uncle Fester instead as part of her takeover plan. While planning his murder she gives Fester a complete designer make-over — Armani suits, new hairstyle (!) etc. — and it all ends in a cat-fight to the death between Morticia and Debbie over traditional Addams family values. No director is set yet for the Christmas 1993 release which reunites all the main cast members and reportedly has many name actresses fighting over the scary Poppins role.

MUNSTROUS

Why hasn't the success of *The Addams Family* caused renewed film interest in its main TV horror rival *The Munsters*? That's a question I put to Al Lewis, Grandpa Munster himself, recently in London to promote David Lynch's vampire pic *Moonrise* which premiered at the NFT's Children's Film Festival. "There was a rumour about a big budget feature last year. But knowing Hollywood, they'll only do it if Schwarzenegger stars as Herman and Danny DeVito plays Grandpa!" You mean, they wouldn't even ask him to play a cameo like the one he did for the troubled Orion screen version of his other sitcom hit *Car 54, Where Are You?* "You must be joking", scoffed the impressive 82-year-old, "The director on that had no idea what he was doing anyway." Lewis proved to be a mine of information throughout the two days our paths kept cross-



Kristina Fulton is *The Girl With the Hungry Eyes*

ing. Most of the juicy gossip about his past co-stars is too rebellious to print here though. "Do you know why I don't care what I'm telling you," he laughed. "Because I've made \$21 million from *Munsters* reruns. It's all in a Swiss bank account. I never really have to work again so I'm not beholden to anyone."

THANK GOD IT'S FRIDAY!

WARNING! This news item gives away the ending of Friday

the 13th Part IX: Jason Goes to Hell. Don't read any further if you wish to be surprised. Because New Line Pictures have seen their stock plunge disastrously, a new Freddy movie has been added to their production roster for Halloween '93. So *Jason Goes to Hell* has been brought forward from August to March '93 release. Why? Well, Jason's soul haunts Crystal

Lake, possessing campers in the latest instalment and is defeated when he's pushed into a swampy whirlpool. As he's sucked into the vortex, his hockey mask comes loose and floats to the surface. Then Freddy Krueger's hand smashes through the mask from below and the image is freeze-framed. The rumours were true so let the battle commence.

PIECES AND BITS!

Slivers own Sergio Martino expert, Mark Asworth, has asked me to mention Chris D'Adda's *Revenge's Tragedy*. "It's a Jacobean semi-fantasy full of rape, incest and madness", says Asworth gleefully. And he should know. He plays one of the convicted rapists. "Aliens arrive at the battle for the Alamogordo cause house in *Histrions*. Only the Italians would make such a late sequel as *Navigator: The Return* where Jesse Mann travels through time and space to save his commander friend controlling the defective UFO. Someone named AJ Mikar is credited as director. An obvious pseudonym, but whose? Kids are dying to try the new video game in Albert Pyun's *Arcade*. Julian Sands led to me. He is in Anthony Hickox' *Warlock: The Armageddon*. Perhaps he only did a couple of days work on the production but his taken appearance in *The Turn of the Screw*. Intuition Films follow *Army of Darkness* with the sci-fi *Tucker and Flynn* and their in-house fantasy *Rakim*. Sam Raimi is directing *Musketeers* next...They thought they were creating an unstoppable soldier but they made a monster with a skin of steel instead in Michael de Gato's *Metablast*.

TALES FROM THE CRYPT

TV's *Tales of the Crypt* graduates to the big screen as \$12 million separate episodes. Walter Hill directs the first, Richard Donner the second and then it'll be Robert Zemeckis' turn, who told me, "We thought we may as well capitalise on the franchise. The horror film gets a bad rap these days. It's become too synonymous with slasher movies. This idea gave us the chance to resurrect the classic type of horror film. We'll make them suspenseful, with a good sprinkling of humour, and feature wonderfully despicable characters — not these guys in ski masks wielding butcher knives! Each feature length episode will be based on a classic EC Comic strip — not just the gory

ones — and will be introduced by the Cryptkeeper. We plan to do one a year and my hope is they'll be in the classic William Castle House on Haunted Hill/Tingler/13 Ghosts vein."

BRAINDEAD: THE MUSICAL

Peter Jackson isn't involved. Co-scripter Frances Walsh, her brother Martin and Stephen (Meet the Fockies) Sinclair are giving *Braindead* the "Little Shop of Horrors" treatment based on the Kiwi box-office success of their zombie gonzo-copia.

Fab Fran (she's the single mother with the pram in the park in *Braindead*) told me "We've written 18 songs already. 'See No Evil,' 'Walks Are Running Red,' 'Proud Scum' and 'Wake Up and Greet the Dead' are a few titles." But how on earth will they recreate the lashings of splatter on stage? "Obviously we'll simplify it and just have exploding chests and severed hands." Coming to a theatre near you soon!

And Australia is fighting back on the *Braindead* front with their first full-on horror *Body Melt*. Philip Brophy directs (he helmed *Salt, Saliva, Sperm*

and *Sweet*) and Bob McCann supplies the gore effects for a grunge-fest designed to shock you right. A set report soon.

HEAVENLY CREATURES

Jackson is busy on *Heavenly Creatures*, the German-backed \$2 million "true story of fantasy, obsession and murder," based on the notorious Pauline Parker/Juliet Hulme murder case. Jackson: "It's too simple for me to raise money now for another OTT splatter film. But I want to make this movie about the friendship between two 15-year-old schoolgirls."

"While it's different, and not overtly commercial as a horror movie, it's the right direction to take. The 1954 New Zealand case has interested me for ages. I know people will cynically say, Oh no, he's got pretensions to be a 'serious' filmmaker, what a wanker. Well, let them think it. It won't be arty — I'm not making *A Room With A View*! I see it as a story of friendship, not murder — that only happens on the last two pages of the script. The lesbianism is muted too. I'm focusing on the amusing and joyous two years the girls spent prior to the shocking and tragic conclusion. They

were two highly outrageous characters very out of place in their stuffy Fifties milieu. That's the story I'm telling."

ROMANCING THE STONE

It's been around for years as an off-on-off again project for John Carpenter. But now *Pin Cushion* looks set to go thanks to the involvement of Sharon Stone who has become the most bankable female star since Julia Roberts.

Cher was originally attached to this sci-fi project which concerns future minders transporting a valuable cargo across a bleak *Mad Max* terrain and protecting it from mercenary warriors. And what is the secret consignment? A young boy whose body fluids holds the cure to a deadly virus threatening to wipe out civilization.

Carpenter better get a move on. For a deadly virus destroys the world's population and an uninfected female becomes the most valuable commodity on Earth in Sam Austler's similar 2002: *The Rape of Eden*.

KING THINGS

After the massive flop of his high adventure comedy *The Year of the Comet*, Peter Yates

has been replaced by Charlton's son Fraser Heston as director of *Needful Things*, the name of the Castle Rock shop where you can buy everything your heart desires from hope to eternal life. Yates remains as executive producer on the Ed Harris, Bonnie Bedelia, Max von Sydow starrer written by W.D. Richter.

The Lawnmower Man II begins production shortly but will King's name be on it after that last lawsuit? As director Mick Garris finally begins work on the eight hour miniseries *The Stand* in Utah, over in Auckland, New Zealand, Lewis *[Cujo]* Teague has been removed from directing the ABC miniseries *The Tommyknockers*. The reason? "What he shot was too good for TV. He was being too arty and cinematic," reports my shocked on-set spy.

NOT SO CLASSIC JURASSIC

Bargain basement directors Jim Wynorski and Fred Olen Ray have teamed up to form their own company. Wyn-Ray Media's first epic is *Dinosaur Island*, a blatant *Jurassic Park* rip-off.

Backed by Menahem Golan's



What the critics think, rated out of 4

Reviews: 2 = Don't bother 1 = Bareable 2 = Fair 3 = Good 4 = Unmissable 5 = Not seen

	NF	AJ	ME	KN	JF
BAD LIEUTENANT (Dir Abel Ferrara)	3	3	3	3	
BRAINDEAD (Peter Jackson)	3	4	2	2	3
GRAM STOKER'S DRACULA (Francis Ford Coppola)	2	4	3	2	3
CANDYMAN (Dennis Rose)	4	4	3	4	-
HELLRAISER II: HELL ON EARTH (Anthony Hickox)	3	3	3	3	3
THE MEDIEVAL DEAD (Sean Sayers)	1	1	2	2	2
MAN BITES DOG (Barry Beckwith & others)	3	2	3	3	-
NIGHT OF THE LIVING DEAD (Tom Savini)	3	3	-	3	3
RAISING CAIN (Brian De Palma)		3	3	-	4
RESERVOIR DOGS (Quentin Tarantino)	4	4	4	4	4
STAY TUNED (Peter Hyams)	-	1	1	2	-

Regular Critics: NF - Nigel Floyd (Time Out) AJ - Alan Jones (Shivers) ME - Mark Kermode (if anyone) KN - Kim Newman (Horror Review) JF - Fletcher (News of the World)

Bad Lieutenant Dir Abel Ferrara Drops debauchery reigns and nihilism in a must see tale of Abel Ferrara's shock attack featuring Harvey Keitel appearing naked	Braindead The gentle, funniest most OTT zombie tale in horror history Required viewing	Gram Stoker's Dracula The gentle, funniest most OTT zombie tale in horror history Required viewing	Candyman Ravishing, spooky, stylish and romantic. Coppola's exquisite adaptation left a scary but it's still an absolute masterpiece
Hellraiser II As a horror flick, Stoker's remake of <i>Dracula</i> is a scary but it's still an absolute masterpiece	Man Bites Dog The film man and herm and them in Belgium's stark, dark and anarchic Ghent cinema	Night of the Living Dead The film man and herm and them in Belgium's stark, dark and anarchic Ghent cinema	Stay Tuned The film man and herm and them in Belgium's stark, dark and anarchic Ghent cinema

LOST IN PARADISE AND THE PAST



21st Century Film Corporation — who else? — what makes this production of prime interest is the involvement of veteran, and criminally unsung, stop-motion effects wizard Jim Danforth whose credits range between *The Outer Limits* and *When Dinosaurs Ruled the Earth*

BAVAMANIA

Scarcely believable is the news that Lamberto Bava's RAI TV movie *Fantaghirio 2* was the most eagerly anticipated programme this Christmas in Italy. Bava thought the original *Fantaghirio*, based on an obscure fable from a collection of Latin legends edited by Italo Calvino (best described as *Victor/Victoria* Grimm style), was the worst directing job he'd ever undertaken (17). So appalled was Bava by the end result, written by Gianni Romoli and featuring Sergio Stivaletti fantasy creations, he deliberately left town when it aired Christmas 1991. Shock horror, the critics loved it and so did the enormous captive audience. Urgent calls to Bava in hiding brought him back to Rome to bask in the totally unexpected success. That, and the massive ratings the sequel garnered, have made Bava a huge star and turned his dangerously slumping career around

He can now choose whatever he wants to make — and *Cannibal Holocaust*'s Ruggero Deodato is following Bava's lead. He's currently helming the maxi-series *Ocean* starring Senta Berger and Ernest Borgnine.

BITS AND PIECES

Richard Franklin, *Psycho* *INFX 2* director, has just completed the ABC TV movie *Running Delilah* with Kim Cattrall and Billy Zane as an electronically reconstructed CIA agent. Bret McCormick's *Future Friend* has a curious alien visiting Earth after being forbidden to do so by his interplanetary peers. Giuseppe (Cinema Paradiso) Tornatore directs *Metles*, the life story of the Frenchman who invented silent movie fantasy. TriStar Pictures have paid the Japanese Toho Company \$400,000 for the rights to *Godzilla*, rubber star of 15 variable screen episodes to date. Expect the first US mega-budget version sometime Summer 1994. Jean-Claude Roy's *Mes-sacras* has Charley Boorman looking for proof about South American 'Snuff' movies. Will he have more luck than British customs officers?.. Robert Turner's *Digger* focuses on a 9-year-old



Left: Fred Glen Ray's Spielberg rip-off; Above: Eugenie Boudrand in *Natalie*, one of the Sorority House Vampires

boy with magic powers. Rene Dasler's *Ecophoria* has Bal-sazar Getty discovering he's the next step up in the human evolution cycle. Producer Marvin Worth is remaking *Les Diaboliques* for Warner Bros...

Clerk Brandon's *Skeeter* is a Creature Feature about a swarm of mutant, radioactive mosquitoes plaguing Texas. Sarah Douglas and Michael J. Pollard star...First Knight, director Jerry (Ghost) Zucker's newie, is just one of ten King Arthur/Camelot themed projects Hollywood is planning... Remember those awful *Lemon* *Peppercorn* movies? Director Boaz Davidson strikes again with *Teen Angel* where a shy girl discovers a genie in a lamp in a flooded museum... Bob Mel-lorowsky's *First Light* has brainwashed Michael Pare playing psychic war games as a new CIA secret weapon...Hugh Grant and Tahnee Welch star in Carlo Quinzio's *Night Train to Venice* where a mysterious stranger takes Orient Express passengers into a nightmare web of fantasy and reality...Mar-nanne Faithful plays a ghost stripper in Sera Driver's *When Pigs Fly*...And Sergio Paoletti's *The Day of the Pig* stars John Philip Law in a fantasy about greed and control in a mythical empire setting. The subtitle says it all — *The Fantastic World of Hieronymus Bosch*.

David Prior has two movies ready for release: *Night Trap* in which a killer loose in New Orleans during Mardi Gras claims to be the avenging force of all the souls who fell victim to human sacrifice a century ear-

lier, and *Raw Nerve*, starring Glenn Ford and Sandahl Bergman, about a race car driver suffering psychic visions of a serial killer who murdered seven women...Roger Corman joins forces with Neue Constantin Film and German producer Bernd Eichinger to bring Marvel Comics' *The Fantastic Four* to the screen. More Marvels to come: Oliver Stone's female superhero *Elektra Assassin*, Wes Craven's *Dr. Strange L.L.*, Cool J's black vampire hunter *Blade*...The last cop on post-nuclear Earth saves defenceless women from mutant gangs in *Kerite Cop* from Alan Roberts...Fantasia's creatures come to our world to help Batman and his new step-sister in *The Neverending Story III*. Who can save the world from total control by television? Why Captain Movies, of course, in Glenn Johnson's *Hollywood 2000*. Dick Rambo is *Ultra Warrior* one of the nuclear holocaust's survivors battling The Bishop's evil cohorts in Augusto Tamayo's *Concorde* epic.

New from producer Cassien Elwes, Adam (The Dark Back-ward) Wilkin's *Psycho Cop 2* and Jon Jacobs's *The Girl with the Hungry Eyes* about a down-on-his-knee photographer who thinks it will change when he discovers a sensational new model. Unfortunately Kristina Fulton is a vampire...An ancient seductress is reborn to enchant men with her deadly lullaby in *Siren's Song*...Mark Hamill escapes an alien invasion by entering a time warp into the past in *Michael Madsen's In Exile*...Bette Midler stars with Sarah Jessica Parker in one of this Summer's expected block-busters — Touchstone's *Hocus Pocus* featuring state-of-the-art witch flying effects. Kerry

NOTHING SHOCKING 2

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(**Newsies**) Ortega directs this early Mick Gimes script. Jim Markovic takes a stab at injecting new twists into **Sleepaway Camp IV: The Survivor**. Wayne Coe directs **Grimm Prairie Tales: The Rescue Party**. Brian Owens unleashes a psycho killer during **Happy Hell Night**. The **Boogey Man** man returns with **A Smile In The Dark**. Uli Lommel's new movie centres on a surfer torn between good and evil. • Producer Pierre David's **The Perfect Murder** finds a doctor entering a crime victim's dream state to discover a killer's identity. David turns director for **Scanner Cop** — a set report soon. • A murdered detective's soul won't rest until he apprehends a serial killer in **The Force/Haunted**. Recycled.

... Wings Houser and Robert Forster are in **Between** as two strangers who meet on the first day of eternity in Thomas Constantinides's fantasy. Want to know what Naples would look like after a nuclear attack? Then check out Enrico Ciana's **Seventeen**... A girl falls in love with a plane crash victim but doesn't know if he's really alive or just a ghost in Robert Weirman's **Some**

where Tomorrow: A blind psychic helps track a serial killer in **Bob Brady's Through Dead Eyes**. Can it be any worse than Bruce Robinson's disappointing **Jennifer 8** now dumped on video in the UK? In **Robert Tyle's Dead End**, two Las Vegas gamblers take a detour to hell...Have baddie Michael Ironside steers a battletruck through the perilous wastelands of a post-nuked USA in **Neon City**. And Kris Kristofferson and Lance Henriksen do much the same thing in **Knights** as cyborgs out to savour their immortality...An ET detective tracks down his evil alien foe roaming the Earth in **Blue Flame**. A vampire granny leads on her young in **E. Tatarsky's Bloodsuckers** from Russia...**Minotaur** is a hi-tech computer-wreaking havoc in Lloyd Seandall's **Forbin Project** revisited...Ghoules, ghouls and werewolves feature in **Dorrick Bessie's Herdrock Nightmares**...**Highlander** scripter Gregory Walden turns director for **God's Army** where angels at war choose Earth as their battlefield...Strange things happen to six students in **Rumie Hammerich's Dark Sign**.

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Shivers interview by Edward Murphy

In his next big rôle, he truly steals the show again as the eccentric vampire hunter Van Helsing in Francis Ford Coppola's \$40 million horror epic **Bram Stoker's Dracula**. With his sunken eyes, large scar, thirst for opium and dry sense of humour, there are touches of the Hannibal magic as he stalks the Transylvanian wastes with the severed heads of three vampire brides. "I think it will appeal to Hannibal Lecter fans," Hopkins told me during production.

"There's a definite vein of dark humour which is quite in tune with me. And yes, there is some... mutilation."

Hopkins takes a ghoulish delight in his new found reputation. He's a genuine practical joker and reacts with suitable glee if he experiences someone falling under the spell of his Lecter part.

He chuckles, "Last night, at dinner in my hotel, a young girl approached me — in her mid-twenties, very pretty, very

assured, obviously motivated by her friends' dare — and asked for my autograph. I obliged and, afterwards she asked, jokingly, what I'd had for dinner. I was quiet for a moment and then said, "Why child, you're t-r-a-n-s-b-l-a-n-g. Wouldn't you care to join me for d-e-s-s-e-r-t? Suddenly, there was this look of absolute horror on her face. She remembered one of those moments with Jodie Foster. And she thanked me very nicely and left. It was cruel, but it was fun!"

He stalks the Transylvanian wastes with the severed heads of three vampire brides...

Opposite page: Anthony Hopkins as Professor Van Helsing. Below: Hopkins in his other rôle as a priest



Around Hollywood at the moment, celebrated Welsh actor Sir Anthony Hopkins is known as 'the scariest man in movies'. Although his 25 year career on stage and screen has found him playing, what he terms "Neurotics and crazies", the accolade is solely built around his twenty second stint tearing off a man's face in **The Silence of the Lambs**. No more of an introduction is needed for Doctor Hannibal 'The Cannibal' Lecter, 1991's silver screen bogeyman who sent the coldest chill down moviegoers' spines and brought the actor his well deserved Best Supporting Actor Oscar last year.

Right: Professor Abraham Van Helsing (Anthony Hopkins)

Of course, Hopkins has a dozen stories of that ilk. But for the actor, it's the icing on the cake - an indication that you truly can have an effect on audiences, even off-screen when the movie is over. He continues, "I find it really disturbing these days that most horror movies are about gimmicks. They're mechanical and usually, after the film is over and you've left the theatre, you instantly forget about them. The best ones are those which stay with you for months after...the ones which linger in your consciousness and keep you on edge."

He adds, "To me, Lecter is a real character. I've already said all that stuff about my perception of him being a cross between Truman Capote, Katherine Hepburn and HAL 2000 from the Kubrick movie 2001. But I think now, there's a part of him in me. Not the killing part, I hope, but the part which likes to tap into other people's fears. I have a lot of fears myself. I went through a lot of disturbance in the mid-Seventies, and I find I can reflect on that now. I always saw Lecter as the personification of the Devil, whom I believe to be charming, seductive and very manipulative. But as many writers have interpreted before, there's a part of the Devil in us all."

As Hopkins has pointed out, his career has been built on villains; from his monstrous classical roles in *King Lear*, *Antony and Cleopatra* and *David Hare's Pravda*, to his underrated performance as the demented ventriloquist in Richard Attenborough's *Magic For Brian Stoker's Dracula*, which stars Gary Oldman as the bloodthirsty Count and Winona Ryder as his prospective victim, Hopkins says that although he's "A hero of sorts," the character is just as deranged, and gets to perform as much butchery, as Lecter.

"Yes, there is a scene where I decapitate these vampire brides. And I'm standing there with these severed heads. Francis Coppola was a little concerned about the impact of the

Right: Dr Jack Seward (Richard E Grant) and Professor Helsing (Hopkins)



scene in relation to Hopkins/Lecter doing more slicing and dicing. But it's obviously crucial to the story. I actually think the scene will be cut in the final print so there's just an implication left."

Of course, no one in the vast *Dracula* history has ever played the fearless vampire hunter role quite like Hopkins. And that includes his shadowy friends Frank Finlay, Laurence Olivier and Peter Cushing. Is Hopkins' s'Van Helsing dark, downbeat and completely psychotic? "That's not strictly true," he admits. "I don't think the Van Helsing character can be played totally straight. He's the most eccentric one in the piece and his role can't be changed. It really

wouldn't be believable to play it straight. For example, I have this scene where we're at Lucy's funeral, and Richard E Grant, who plays Dr Seward, enquires why I went these surgical knives. 'For an autopsy?', he asks. And I reply, 'No, I went to cut off her head and drive a stake through her heart'. Of course it's funny, but it's also a very true line. You can't make it straight. So you really must highlight the character's dark eccentricity to make it believable."

Hopkins continues, "Another thing is that there's not much blood in the film. Although it's a very important part of the story, obviously, and people will expect that. However, there are no

jugulars, chests, or even faces bursting open. But, I guess, audiences have seen enough of that sort of thing. And if they haven't there's always 'Freddy Part 25' to satisfy them. I don't want to denigrate any particular group but I really do believe there should be more horror films like *Silence* and *Dracula* which can provide good vehicles for some remarkable actors both at home and abroad. The aim of this new version of *Dracula* is to drive the story on the power of the characters, who are all truly wonderful. There are few special effects, although you will be surprised by the visual style of the piece. I really do believe you'll find this an extraordinary *Dracula* movie."

Blood is, nevertheless, thicker than water - and the most important question for most fans is when will Hopkins return to the old Hannibal Lecter family pack. Jonathan Demme's Oscar-winning movie was both a financial and critical success so a sequel is inevitable. But when? "Now there's a question," he offers, mischievously, "Will Hannibal the Cannibal return? And will he eat Clence Starling? Hmmm! Well, I want to do it. Jodie Foster wants to do it. And so does Jonathan Demme. However, we have to wait for author Tom Hume to finish the story. He likes to go when the time is right. Nobody really knows when and nobody can push him. As for Lecter, I really think the more time the word has without him, the better they'll be. Truly."

No one in the vast *Dracula* history has played the fearless vampire hunter role quite like Hopkins



DIARY OF A MADMAN

Shivers feature by Kim Newman

Did you realise you could celebrate a *Shivers*-worthy anniversary for every day of the year? From the birthdays (code: B) of genre stars, writers and directors, to weird fantasy events you can scarcely remember in bad C-movies (how could you forget that Venetia Stevenson was sacrificed to the devil by Christopher Lee on February 1st in *City of the Dead*!), renowned horror novelist Kim Newman has compiled them into a unique and exclusive listing. We begin with January and over subsequent issues will cover the whole twelve months.



Cesar Romero is buried having vowed to return from the grave

JANUARY

1. B Dana Andrews (*The Frozen Dead*), Frank Langella (*Dracula*) Today in *Raising Cain*, Dr. Lolita Davidovich enjoys a New Year smooch with Steven Bauer at the bedside of his terminally ill wife. It's also the Festival of Fools as seen in

most versions of *The Hunchback of Notre Dame*. Not a good day to meet Tom Berenger; he massacres a village in *Platoon* and picks up nipses and kills Diane Keaton in *Looking for Mr. Goodbar*. Today in 1932, Laurel Atwell's wax exhibit opens in *Mystery of*



The Name

the Wax Museum end, in 1975, Mars Probe One crash-lands on the Red Planet in *The Wizard of Mars*

2. B: Tour Hark (*We Are Going to Eat You*), Lew Landers (*Return of the Vampire*), Isaac Asimov.

3. B: Ray Milland (*The Man With X-Ray Eyes*), Anne May Wong (*Daughter of the Dragon*)

4. B: Remsey Campbell. Today is cited in *The Triumph of Sherlock Holmes* as the first upon which the detective inconvenienced Professor Moriarty

5. B: Robert Duval (*THX 1138*).

6. B: Sherlock Holmes, Joan of Arc.

7. B: Alan Napier (*Afred*), Nicolas Cage (*Vampire's Kiss*), William Peter Blatty. Today in *Meet Mr. Lucifer* ham actor Stanley Holloway is thrown out of work.

8. B: Jose Ferrer (*Zoltan, Hound of Dracula*), Yvette Mimieux (*The Time Machine*), Dennis Whalley, David Bowie (*The Man Who Fell to Earth*) Today in Two on a Guillotine magician Cesar Romero is buried having vowed to return from the grave.

9. B: Lee Van Cleef (*The Beast From 20,000 Fathoms*), Susanah York (Superman's mom).

10. B: Ray Bolger (*Scarecrow of Oz*), Walter Hill (*Alien*). Today in 2024 in *A Boy and his Dog*, Don Johnson enters the underworld leaving his telepathic pet behind. It's also *The Day Mars Invaded Earth* when alien duplicates of Kent Taylor and family replace the originals

11. B: Rod Taylor (*The Birds*). Today in 1974 according to *Pee*

Above: Frank Langella, the forgotten *Dracula*. Left: Rod Taylor, born on the 11th

Wee's Big Adventure, trucker Large Marge was killed in a terrible road accident.

12. B: Kirstie Alley (*Blind Date*). Today in 1979, Kenny Bianchi (Billy Zane in *The Case of the Hissie Strangler*) was arrested on a minor offense, a break in the case which led to the conviction of Bianchi and his cousin, Angelo Bruno.

13. B: Herbert L. Strock (*I Was a Teenage Frankenstein*), Joe Spinell (*Menace*)...

14. B: Joseph Losey (*The Damned*), Faye Dunaway (*The Handmaid's Tale*). Today in 1967, as seen (and heard) in *Heir*, was the dawning of the Age of Aquarius. It's still going on.

15. B: William Baudine (Billy the Kid vs. Dracula), Ernest Thesiger (*Bride of Frankenstein*). It's Adult's Day in Japan, so watch *AI No Corrida*. An awful day for the 'Black Dahlia' in 1947, since she was found tortured to death in LA inspiring two novels - John Gregory Dunne's *True Confessions* and James Ellroy's *The Black Dahlia*.

16. B: Karl Freund (*The Mummy*), John Carpenter. Today in 1986, a B52 crashed off Spain losing an H-bomb, an event which inspired the bad film *The Day the Fish Came Out*. And in 1935, Arizona Clark 'Ma' Barker and the rest of her sons were guillotined by the



Terry Kiser encounters an immortal voodoo priest in a swamp

FBI in *Bloody Mama*...

17. B: James Earl Jones (Darth Vader), Today in *A Cold Night's Death*, Robert Culp and Eli Wallach are flown into an Arctic research station to experi-

ment on chimpanzees who in turn seem to experiment on them. In *Razorback*, Judy Morris has the double misfortune to be raped by kangaroo hunters and eaten by a giant boar.

Left: Steve Reeves as Hercules

18. B: Cary Grant, Danny Keefe, Kevin Costner, John Boorman (*Exorcist II*). Today in *Who Killed 'Doc' Robbin?*, mad scientist George Zucco offers his will, planning to fake his own death and frame Virginia Gray for the murder.

19. B: Edgar Allen Poe, Richard Lester (*Moussie on the Moon*), Linda Hayden (*Blood on Satan's Claw*). Today is Confederate Heroes' Day in Texas, so re-watch 2000 *Maniac*.

20. B: George Burns (God), Colin Clive (Dr. Frankenstein), David Lynch, Federico Fellini, Patricia Neal (*The Day the Earth Stood Still*). Today in *From a Whisper to a Scream* wounded Terry Kiser encounters an immortal voodoo priest in a swamp.

21. B: J. Carroll Nash (*Dracula Vs. Frankenstein*, Telly Savalas (*Lisa and the Devil*), Steve Reeves (*Hercules*), Geena Davis (*Transylvania 6-5000*).

22. B: Bill Bixby (David Bruce Banner), John Hurt (*The Ghoul*), Linda Blair (*Repossessed*), Piper Laurie (*Trauma*).

Left: Be one of the 2000 *Maniac* on January 19th
Right: Eaten by a giant *Razorback* on the 17th



23. B: Humphrey Bogart (*Return of Dr X*), Randolph Scott (*Supernatural*), Rutger Hauer Today in 1953 in *Bewitched*, Darrin and Samantha have their first date at Samantha's in New York.

24. B: Ernest Borgnine (*Willard*), Nastassja Kinski (*Cat People*). Today in *Mountaintop Motel Massacre*, Mad Evelyn is unwisely released. Don't forget to celebrate the assassination of Caligula in 41 AD as seen in Joe D'Amato's *Caligula: The Untold Story*.

25. B: Anita Pallenberg (*Barbarella*). Today in 1971, as seen in *The Rise and Fall of Idi Amin*, the General overthrew President Milton and came to power in Uganda, liberally stocking his freezer with the heads of his enemies. And in 1652, Barbara Steele was burnt at the stake for witchcraft in *Curse of the Crimson Altar*.

26. B: Paul Newman (*Quintet*), Roger Vadim (*Blood and Roses*), Eartha Kitt (*Living Doll*), Scott Glenn (*The Keep*).

27. B: Sabu (*The Thief of Bagdad*).

28. B: Alan Aida, (*The Mephisto Waltz*). Today in 1826, body-snatcher William Burke was hanged in Edinburgh as seen in *The Flesh and the Fiends*, Burke and Hare and *The Doctor and the Devil*. Hare went free and, after having an eye put out by a mob, disappeared from history.

29. B: Victor Mature (*Samsen*), Paddy Chayefsky (*Altered States*), Katharine Ross (*The Stepford Wives*), Tom Selleck (*Daughters of Satan*).

30. B: John Ireland (*Sundown: The Vampire in Retreat*), Gene Hackman (*Young Frankenstein*). Commemorate the appointment of Adolf Hitler as Chancellor of Germany in 1933 by watching *They Saved Hitler's Brain* and *SS Experiment Camp*.

31. B: Tallulah Bankhead (*Frenetic*), John Agar (*The Brain From Planet Arous*), James Franciscus (*Cat O' Nine Yells*), Jessica Walter (*Play Misty For Me*).



Above: Celebrate with the Cat People on January 28th
Below: Dennis Wheatley bash goes with a bang!



MAN BITES DOG

Shivers feature by Alan Jones

It Happened in Your Neighbourhood is the literal translation of **C'est Arrive Pres Du Chez Nous**, the original title of the hip shock sensation from Belgium now showing around the world as **Man Bites Dog**. Scabrously nasty, cynical and funny, this pseudocumentary records the life of a freelance hit-man as he goes about his daily business murdering innocent victims in cold blood.

The black and white cut hit knocked **Lethal Weapon 3** from the top of the box-office charts in Belgium, was given a 12 certificate in France, but a less controversial 18 rating in Britain. In America, the pivotal gang rape (the whole point of the movie!) has been cut to avoid the dreaded NC-17 rating. With the hot news Warner Bros are currently negotiating the rights for a big-budget Hollywood remake still ringing in their ears, I spoke with the brains behind the project, writers, producers, directors and stars, Remy Belvaux, Andre Bonzel and Benoit Poelvoorde.

Belvaux and Bonzel met when they attended INAS Film School in Brussels. But as 28 year-old Belvaux pointed out, "Everything we've learnt, we learnt for ourselves. The only good thing about the school was meeting like-minded people who also

wanted to make movies. Our teachers helped out with free film stock and advice when we needed it too. Film school wasn't a waste of time from that point of view, even though I nearly got kicked out!" After making a few short movies together, both students wanted to tackle a feature film. But how? 31 year-old Bonzel continued, "There really isn't a movie making tradition in Belgium. The government finances about five features a year but that's it. Perhaps the international success of our movie, and Jaco Van Dormael's **Toto the Hero**, will now change all that. But apart from horror director Harry Krumel, Belgium isn't exactly famous for its cinema."

Belvaux added, "We decided the best way to make a film with no cash was to make a documentary. I like Martin Scorsese movies and **Men**

Bites Dog is styled after the docu-drama reality of **Mean Streets** and **Goodfellas**. Violence is very cinematic. Fake blood is cheap. Audiences like blood and violence. So the simplicity of **Men Bites Dog** seemed a natural route to take." Initial funding was raised from family, friends, Belgium's French-speaking community and the province of Namur plus, "A lot of our own money," noted Belvaux. The final budget was 1 million French Francs (about £100,000). "That was just for technical costs," said Bonzel. "Neither we nor the actors have been paid yet. Now the movie is selling around the world we can actually afford to do that!"

Originally planned to be shot in six weeks, **Men Bites Dog** took 2 years to complete. Bonzel noted, "It was 1988 when we decided to develop Remy's idea and rough script into a full-length feature. We had everything laid out and pre-

Violence is very cinematic. Fake blood is cheap
Audiences like blood and violence

The charismatic young killer carries out a crime



planned to the last detail. That's why we had no arguments at all throughout the marathon filming. Any conflicts over the story or content had all happened during the scripting stage. We were incredibly focused as a result and it was the best possible kind of collaboration. I doubt whether any one of us will achieve that again! We did think about shooting in colour early on. But our tastes weren't too good and then we realized black and white film gave the story a necessary distance anyway."

Belvaux continued, "We shot over weekends at a stop and start pace. Benoit was getting older and older by the minute! But the more we shot the more confident we got. And the more trust we gained from the people we wanted as actors. They could see we were being serious and what it was exactly we were aiming for. We also showed ten minutes of the movie to Belgium's Ministry of Culture who then gave us a little money which we used for post-production." Bontzel pointed out, "We really were in the most unusual position. No distributor was waiting for the movie and we had no banks to pay back by a certain time. So if we weren't satisfied with any particular scene, we shot it again. We had the luxury of taking our time to make it properly without compromise. How many film-makers can say that?"

26-year-old Poelvoorde was an old school friend of Belvaux's and wanted to be involved in **Men Bites Dog** because, "I'm a natural extrovert. I love being in front of cameras. I'm exuberant when a camera lens is pointing my way as you can see from the movie. My character is more fascinated by the camera than his acts of killing in many ways. That's probably my personal addition to the script. I'm learning English at the moment so I can act at an international level, something I've always wanted to do and why I was excited to be involved in this unusually dark morality play."

He continued, "I made the brutal murderer as ordinary a person as I could. Although he's witty and urbane, he's normal, a worker, the only difference being he slaughters people for a living. But he's not a serial killer. He's a hit man and it's his job. We would have been making an-



"It's far more disturbing to see a normal man kill for a fee than weird thrills."

other film entirely if we'd gone into his psychological background. We decided early on we didn't care for any of that. So we didn't bother. It's far more disturbing to see a normal man kill for a fee than weird thrills. It's so much harder to accept and that's the reason we made **Men Bites Dog** a joke. At the beginning you like Ben and almost see him in a sympathetic light. By the end you hate him and

how he's corrupted the film crew with his matter-of-fact attitude towards murder."

Bontzel added, "But both Ben and the documentary film-makers need each other. Ben is paying them to make the movie. It's a vanity production on his part. They're massaging his ego because they want to shoot something on the cutting edge."

Ben picks another victim in the outrageous black comedy



Left: Benoit Poelvoorde is the sadistic hit man

while he wants to be the Madonna of murder. So while they're exposing him, they're also promoting him. When we went to New York to promote **Men Bites Dog** we watched a network television programme called **Cops**. And we were amazed because it was our movie in reverse, the documentary crew followed cops on their beat instead of the bad guys. We learnt later that the show was adding to the problem. It was causing criminals to act more violently, and in increasingly theatrical ways, because there was a chance they'd be filmed. Again, that was our conclusion."

According to the urban terror triumvirate, the point at which audiences stop laughing during **Men Bites Dog**, as the increasingly grim events take on a more chilling grip, is a very subjective one. Belvaux offered, "Usually it's during the gang rape and disembowelment. Often it's the child murder. Everyone reacts differently. We had a preview screening in Montpelier for old ladies and, naturally, they hated the scene where the grandmother is killed by an induced heart attack. We studied newspapers and TV reports for murder inspiration. Stuff based on reality is more horrible than anything we could've invented. But we didn't set out to be deliberately shocking. That's too easy an emotion to aim for and get. We wanted to disturb above all else."

At first the trio were surprised and nonplussed by the Cannes Film Festival attention and subsequent media excitement. "Now after speaking with journalists from around the world we understand what they've responded to," said Belvaux. Bontzel explained, "They love the anarchic humour, the off-beat violence, the irreverence of the subject and the freedom we seem to have had on screen. It was hard to keep our enthusiasm going during the 2 years it took to make **Men Bites Dog**. But as the months marched on we knew we couldn't waste what time we'd already put into it. So we ran with it and critics and audiences alike have tapped into that free-wheeling atmosphere."



TICKS SEQUEL FLICKS AND OTHER MCS



Shivers interview by Simon Bacal

"Most people are not familiar with ticks," offers Yuzna. "They're like crawling vampires which bite you, suck your blood and start expanding like a balloon. In the South Eastern United States, there are literally

millions of these things in the woods. Go out walking and you'll come back with dozens of them on you. And if you don't twist them counter-clockwise when you pull them off, their heads stay buried. I ended up with a tick head under my skin for over a year. They're really nasty little things."

Ticks was born when special effects creator Doug Beswick, of

Star Wars, Terminator and Beetlejuice fame, came up with an idea for a mutated insect movie. Beswick — who would later construct over seventy-five 4" to 6" ticks for walking, jumping, wriggling and squashing — pitched his branchid to pro-

Just as **Jaws** scared swimmers about the terrors of the deep, **Ticks** aims to frighten campers about the horrors of the forest. Executive producing this creature feature about grossly mutated and very deadly insects is Brian Yuzna, the **Society and Reanimator** man.

Opposite page: The effects people prepare things in a tick. **Above:** The finished effect. **Below:** Someone else gets a ticking off!

Special effects guy Doug Beswick came up with an idea for a mutated insect movie



ducer Jack (Syngenor) Murphy who took an immediate liking to the project and enlisted Brent (The Resurrected) Friedman to write the script. The end result allows the ticks, which assume gigantic proportions after being infected by a steroid fertilizer used by illegal marijuana harvesters to accelerate growth, to feast their piners on two social workers and a group of underprivileged problem teens. "These kids come from the inner city," says Yuzna. "And I think the fun part of the movie comes when they discover the woods are just as scary! We tend to think of nature as being beautiful parks. But, in reality, it's a question of kill or be killed."

For this message to come across effectively, Yuzna injected certain scenes with additional elements of Pulp Horror. He explained, "I like to convey an aura which tells the audience that things are gradually getting stranger. It's a fun concept. My own taste is to get a little more disturbing while moving under the audience's skin. For example, there's a scene where a tick gets inside a kid who is taking steroids. This makes the insect get bigger and bigger until the creature's legs pop out of his body and run around wearing him like a human overcoat. His body slides up the wall and across the ceiling rather than just run at people — real *Exorcist/Evil Dead* type stuff which is more terrifying. Seeing the dangers these insects provide, and making sure the blood is visible, allows *Ticks* to be a more horrific experience."

Ticks stars Rosalind Allen, Peter Scolari, Ami Dolenz, Virginia Keenleyside and Seth Green and is directed by Tony Randel who recently helmed *Children of the Night* and *Amityville 1992*. Randel made his feature debut with *Hellbound* after starting his career as a visual and optical effects editor on *Battle Beyond the Stars* and *Escape From New York*. Yuzna notes, "When I saw *Hellbound* I really felt I'd gotten my money's worth. It was a tremendous job for a first-timer and no-one has ever done Hell so well! With *Ticks*, Tony did a great job getting perfor-

For the message to come across effectively, Yuzna injected certain scenes with additional elements of Pulp Horror



mances from the actors. He really knows how to work with a younger cast from both patience and making them comfortable points of view."

Randel is also responsible for breathing life into villains Barry Lynch and his sidekick Michael Medeiros who are determined to cheat marijuana farmers out of their profits according to Yuzna. "I like the mundanity of their evil. It's interesting to see how Brent has created these characters who really are bad guys. They never consider themselves to be immoral, which is scary. They operate according to their own rules. Tony has made them a classic team and you couldn't have one without the other."

Now he's fought off *Ticks*, Yuzna is currently resurrecting the departed in *Return of the Living Dead Part 3* which picks up where *Part 2* left off but aims

to be more frightening than that installment. Yuzna says, "Tongue in cheek horror was used up during the Eighties. Audiences have had enough of jokey Horror. *Part 3* has some laughs, but it's not a comedy. In fact it's more along the lines of the original because the script gave no indication of the kind of humor that eventually materialized. The same went for *Reanimator* as the situations became so extreme and ridiculous it tended to be funny as well as horrific."

As for the planned *Reanimator 3*, which continues the escapades of HP Lovecraft's corpse reviving scholars Herbert West and Dan Cain, Yuzna says, "The third film needs a couple of new characters to move the strong story along. We definitely need a real bad guy. Cain has used up his good

guy personality and will probably have to change considerably if he's going to stick around. In the first movie, Cain was naive. In the second, it was a little harder to maintain that naivety. So, a third time will prove totally unbelievable. Maybe he can die and become a better character as a corpse. Who knows yet?" This latest chapter will be shot in Prague because, "I like the idea of changing West's world. The Gothic atmosphere of the films will work better in a modern Eastern European city."

And Yuzna will continue to explore Lovecraft's dark universe when he directs a segment of the upcoming trilogy feature *Neonchronicon*. Whisper in the Dark, Cool Air and The Rats in the Wall are the three tales under consideration. "I'm also working on *Crying Freeman* based on a popular Japanese comic book about a reluctant killer. It's more an ultra-violent love story in the action/hero mould than so-k,," adds Yuzna who wishes more movies like *Rosemary's Baby*, *Psycho* and *The Texas Chainsaw Massacre* were being made today. He adds, "Entertainment. That's what I'm interested in. I don't want to make movies about cancer victims or children getting shot in East LA. I see those downers daily in newspapers. Ideas revolving around sex, death and horror can be fun though and that's what I try and go for."



Above: Time 'ticks' on for the hunters. Right: A campfire Picnic with the Ticks

Weeks into the New Year, and you may be forgiven for forgetting 1992. As 1993 unburies (with an almost indecent haste) a clutch of touted movies onto consumers near-silly with expectation, memories relating to filmstuff few saw before the December recess vanish into the mists of time. Coming Soon strategies seemed more strung-out than ever, making us believe there never was a time we weren't gagging to glimpse **Brem Stoker's Dracula**, **Rasen-vor Dogs** or even **Helraiser III**. 1992's frustrating prelude status was also aided by freak glitches, the collapse of Palace, Orson's aftermath, and the peculiar **Silence** sequel-rights tussle that spun **The Medieval Dead** off course.

So what did 1992 give us exactly? Opening on the scrappy throwback fun of TV-derivative **The Addams Family**, and a 3-D gimmick laden, pathetic **Freddy's Dead**, the genre year proceeded with a lumen lack of ambition. Stephen King's insufferably smug **Sleepwalkers** broke tape for the Worst Movie prize, to earn a bonus for beating both the formula flab of **Split Second** and Fran Rubel Kuzui's bewildered **Buffy**, the **Vampire Slayer** in the mucky stick stakes (especially considering concussed Kuzui's crainous effort tragically deems **The Lost Boys** an adult classic and cajoles Donald Sutherland into playing Jose Ferrer!).

A year of second-league stars

HELL SCREEN

Shivers opinion by David Prothero

That Was The Year That Wasn't?

like Jeff (**The Lawnmower Men** Body Parts) Fahisy, 1992 small-screened those deserving better — Ruiger Hauer, Michael Ironside, Dennis Hopper — into a idiot limbo of American martial biffing, soapy serial killer true-lives, and soporific low-concept psychodramas mainly directed by Alexander Hippolyte. The entra upwing in sex spin-offs can uncharitably be viewed as due to substituting costly FX for out-price performers' tanned bodies.

Fangoria fanlied a film company that delivered a tired triple bill. The best was **Mindwarp** which found praise for its simple small-potato violence. The passer disappointment of the slooze brigade's single hope **Singapore Sling** proved another negative too. While the same cynicism that outcropped Tony Scott's **The Last Boy Scout**, **Universal Soldier**'s clumsy mismatching and the pig-stupidity of **Pelotri Games**, even infected Martin Scorsese's patronisingly playful **Cape Fear**.

Notwithstanding the pleasant surprise of **Alien 3**, everything suggested a problematic low-rent year in fear. The perverse reason being, of course, the very box-office success of exploitation. After such undoubted boundary-breakers as **Silence** and **T2**, we should have predicted a year pitted with genre Oscars and pop horror like Curtis Hanson's well-heeled **The Hand That Rocks The Cradle**, a knee-jerker for the uninitiated with twenty useful mid-plot mantras where Rebecca De Mornay attempts to tempt intiating kids from opera-loving parents by politically incorrect means.

But it wasn't all failure. The renewed mainstreaming of horror also contrived a creative breakdown of genre barriers that enabled David Cronenberg to get away with **Naked Lunch** 1992's inspiring No. 1, a confrontationally interior piece that claims radically different criteria for film whilst making painful emotional demands via Peter

Weller's amazingly foul and torn performance. And it was par-British too! It made **Waxwork 2** look as much a comment on the end of a certain old-style FX horror as Jackson's **Braindead** is shaping up to be for this year.

Except for **Alien 3**, 1992's most energetic releases operated on the horror fringe: **Basic Instinct**'s cool sexual insanity, **Barton Fink**'s unexpected implosion into madness... **Unforgiven**'s revisionist Western turned dark-night-of-the-soul, **Bitter Moon**'s paradoxically startled sense of obsession, **JFK**'s searing **Mondo** pomp... **Laila of the Mohicans**'s doomy, distressing and driven sense of imminence. **The Rapture**'s stark metaphysics. **Ricochet**'s gleeful crossover jostle... even **The Player**'s sickly-sick getting-away-with-murder climax all suggested the appeal and elastic potential of horror riffs, hring the genre is on its way to warping suggestive new forms and blasé-blurring styles.

1992 also saw exploitation U.K. probed in a strangely schizoid manner, the BBFC doing deals to make space for **Basic Instinct** and lip-servicing **Vipco**'s intitledised "Video Nasty" re-releases, the Trading Standards office seeking to demonise sensational cinema by targeting a collector network only interested in amassing an international chronology of horror on video tape. They're probably now more interested in the laser disc potential than any Vipco back catalogue anyway! Forget **JFK**, the year's most outrageous conspiracy bodies to be these video seizures as contributions to the burgeoning anti-Maostricht debate — the perversely portable medium still carrying a threat to the establishment via supposedly subversive horror. So what if **Dracula** proves a distraction, and the glibly overstated **Hell on Earth** makes Tony Randel's previous entry look at least an arch and strange-looking mess. As more valuable prizes gain an audience, the marginal work that took place in 1992 may just begin to make exciting, productive and scandalising sense, threatening something a little more scary than a **Sleepwalkers 2**.

Left: Peter Weller as William Lee in **Naked Lunch**



You read all about the Italian 'Dylan Dog' comic phenomenon in issue 2 of *Shivers*: the genesis of the detective who enters people's nightmares to solve gruesome crimes, its reclusive creator Tiziano Sclavi, the six TV movies currently being directed by Alberto (Red Rings of Fear) Negrin, and Michele Soavi's 'Dylan Dog' inspired project *Dellamorte Dellamore*. Nero., the first Sclavi related fantasy movie is now on release in Italy, produced by Claudio Argento, and director Giancarlo Soldi tells you all about it.

NERO.

Shivers feature by Alberto Farina

Getting your movie financed by a television company is hardly unique in Italy where RAI TV and Silvio Berlusconi are vital backers for around 80% of all theatrical production. But the way 38-year old director Giancarlo Soldi raised the money to finish his first feature *Polai Sottili* (This Wrist is virtually unbelievable. It was 1985 and Soldi used a 15 million lira (\$12,500) grant from a Best Short Subject contest to begin shooting. However the message

sum ran out before wrapping and Soldi had no idea how to finish the movie.

Things got desperate when a Berlin Film Festival programmer invited it to be shown at the prestigious event and he couldn't afford the cost of post-production, let alone the fees for printing up a copy. "So I called Mike Bongiorno (the most popular host of Italian TV game shows) and said I could answer any questions regarding comics," Soldi recalled. "He in-

vited me on his quiz show and I won 70 million lira (\$60,000) in just one evening". Not only was the movie completed in time for the Festival, people who worked in film laboratories saw Soldi win the money and gave him all the no-interest credit he could ask for.

Comics have been more than a juvenile passion for Soldi. Born 1954 in Bonasseme, Northern Italy, he claims he lives and works between Rome and Duckburg! When we meet he's wearing a Tin Tin T-shirt and a Mickey Mouse watch and his house is decorated with original artwork by Al Capp, Jean Claude Forest, Hugo Pratt — who plays a Chief Constable in *Nero.* — and many others. By the way, he shares his home with girlfriend Stefania Casini, star of *Swaperia*.

Soldi is a longtime friend of Tiziano Sclavi, creator and author of the immensely successful 'Dylan Dog' comic series which has grown in circulation every year and now sells an astronomical 950,000 copies a month. Soldi has tried to bring the 'Dylan Dog' character to the screen since it first appeared but no producer had the foresight to predict its stunning success. In fact the 'Dylan Dog Horror Fest' logo was originally drawn to sell a Soldi/Sclavi 'Dylan Dog Movie Project' which never got made.

Soldi explained, "Because Tiziano is a great screenwriter we didn't give up working together and decided to pursue a couple of other alternative ideas. I loved his novel *Dellamorte Dellamore* (where the 'Dylan Dog' character was born) but it had far too many zombies to be shot economically. I'll be interested

"He invited me on his quiz show and I won 70 million lira (\$60,000) in just one evening!"

con musicista TIZIANO SCLAVI con musicista INTERSONE
GIOVANNINA BOMAGNOLI, CLAUDIO ARGENTO

sceneggiatura di GIANCARLO SOLDI
diretta da TIZIANO SCLAVI
SERGIO CASTELLITO



con CHIARA CASILI

CARLO COUNAGE LEO MOTTEN NIGIO PRATT

con musicista TIZIANO SCLAVI con musicista INTERSONE
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Left: Give injured Bruce Campbell a hand!

to see how Michele Soavi does it. So I settled for *Nero*, which I knew could be made on a shoestring 2 billion lire (\$1,600,000)."

Alejandro Jodorowsky's *Santa Sangre* and Peter Del Monte's *Piccoli Fuochi/Little Flames* are proof of Claudio Argentio's bold attitude towards unusual movies and made him the perfect candidate to produce such an offbeat concept as *Nero*, which he managed to financially package in such a way that allowed Soldi complete artistic control.

Set in an anonymous Milan — "It's Milan but it might just as well be Hamburg" — *Nero* begins with Francesca (Chiara Caselli) leaving her boyfriend Zardo for Federico (Sergio Castellitto). While she's walking out the door, Zardo mumbles something unintelligible she can't, and doesn't, want to hear. Settling in at her new lover's home, she realizes she left behind her anti-cellulite cream and forces Federico to go back and get it. But when he gets there, he discovers Zardo's horribly mutilated body. Was it suicide, an accident, or did Francesca kill him? He can't find out the truth because, when he goes home, Francesca has disappeared.

Taking Hitchcock's 'McGuffin' approach as far as it can go, *Nero*'s plot is nothing more than a device to put Federico into the middle of a real nightmare landscape: it's less a twisted, Argento-esque, giallo mystery, more a paranoid adventure. As Soldi puts it, "Compared to this, Martin Scorsese's *After Hours* was a picnic! Federico finds himself in a tunnel filled with banana skins and he doesn't know whether to laugh or cry. Each twist in the



Above: Chiara Caselli has a spare hand!

Increasingly surreal events push Federico towards madness, mayhem and more murder

story seems absolutely torturous but the events wrap him in a spider's web which grows thicker by the minute." That's an understatement on Soldi's part. For to protect Francesca, whom he believes is the assassin, Federico takes Zardo's body away in a suitcase that's stolen by a corrupt private eye (Luis Maiten) who mistakes him for the dead man, blackmails him, and threatens to murder Zardo's mother. Struggling desperately between the police and the gun-shoe, Federico slowly assumes Zardo's identity. And as more and more people mistake him for Zardo, increasingly surreal events push Federico towards madness, mayhem and more murder.

Soldi's *Nero*, novel (also including the weird full-stop

punctuation mark in the title) hit the book shops at the same time this movie was released in Italy. However the book is not a novelization of the movie, nor could the movie really be considered an adaptation of the novel. Soldi says the two were born both simultaneously and separately. "I constantly re-worked Soldi's original idea and there were reciprocal feedbacks," Soldi changed his surprise ending to match a major change I made to the script after a week of shooting. We are both instinctive storytellers and we never asked each other why we felt our separate ideas worked best."

This attitude protected Soldi from the shock discovery of Soldi's most outrageous alteration to the original screenplay. In the movie's eeriest scene, Federico is attacked by a vicious black dog at night while he's trying to bury a body in a nice field. He finally kills the animal by hitting him with a spade. Originally Federico returned to his car only to be attacked by the revived dog again. "But Castellitto had hurt himself the night we shot it," recalled Soldi, "He didn't have the strength to raise the spade again and the mechanical puppet dog used for the close-ups was seriously damaged. It was our third night of dusk to dawn shoots and we were a day over schedule. I had to improvise a

desperate solution because the entire scene was without a climax. So I came up with something completely illogical and insane. I had the exasperated Federico crazily striking the water with heavy blows which I had to double myself. I couldn't ask anyone else to jump into freezing water at 5 am and since it was a long shot no one could tell the difference."

Soldi loved the sequence when Soldi showed him the final print in a deserted cinema one morning — a necessity because the artist is eccentric, hates leaving his home and is uncomfortable in public places — for it brilliantly conveys the zero-comic disturbing frustration and growing madness of Federico's character, enhancing the hysterical sadness that marks the whole movie. "We didn't want *Nero*, to be limited by genre", summarised Soldi: "It's not a horror movie, but it contains blood, severed heads and lots of brutal murders. It's not a comedy, but it's got laughs and is often very funny. It's not a thriller, yet it has many suspenseful moments. I was happy to note that many Italian newspaper critics were perplexed by the movie. They didn't know how to label it. Some described it as horror, others called it a comedy, many gave up and put nothing at all. Which is exactly what I wanted. For once, the title does say it all!"



WHITE ANGEL

Shivers feature by David McGillivray

White Angel is the work of two of Britain's least-known but most adventurous independent film-makers, Chris Jones and Genevieve Jolliffe, the brains behind Living Spirit Pictures, and I make no excuse for publicising their exploits yet again. Their unsung labours in the service of British cinema go beyond the call of duty.

Gore blincy - a British horror film! There aren't too many British films about serial killers. In fact, unless we go back to the days of *Peeping Tom* and *Night Must Fall*, they can be counted on the fingers of one finger, viz *Cold Light of Day* (1960), an appropriately gubby account of mass murderer Dennis Nilsen who killed fifteen young men in North London between 1978-82. The Nilsen case will become the subject of a second film when *Killing For Company* goes into production later this year. But before then, we're due to see another British film about a psychopath, *White Angel*.

Living Spirit makes films the Nineties way - behind the backs of major companies, with hardly any money, and geographically and figuratively miles away from the centre of the movie business in London's



Wardour Street. They're the cinematic equivalent of kids with keyboards who create dance

tracks in Essex council flats. Still in their early twenties, the pair dropped out of Bournemouth Film School because they wanted to make action pictures rather than documentaries about the disadvantaged. Followers of the Sam Raimi school of film-making, they persuaded friends and relatives to finance their first feature, a futuristic conspiracy thriller *Survival Island* (previously known as *The Runnar*). That was a learning experience and the hardest lesson was the most expensive. They signed away their rights to a video distributor whose creative accountancy has ensured they'll never make a penny out of the deal. Both now own 100% of *White Angel* and it will be marketed the way they want.

Virtually nothing of the film's plot can be revealed because it consists of a succession of surprises leading up to a neat and unguessable conclusion worthy of a seasoned crime writer. Suffice it to say that it involves a cold-blooded psycho striking up

It involves a cold-blooded psycho striking up a grotesque relationship with someone who may or may not be a potential victim



Above: Ellen Carter played by Canadian actress Harriet Robinson. Left: A victim

a grotesque relationship with someone who may or may not be a potential victim. Imagine **Henry - Portrait of a Serial Killer** set in Ruslip crossed with **sex, lies and videotape** and you'll get a rough idea of the mood. "It's as if *Film on Four* had made a stalk and slash film," suggests Chris.

Jones's career was pre-ordained from the time he was a 17-year-old student at Winstanley 6th Form College in Wigan where he made his first film, an *Evil Dead* rip-off called *Necronomicon*. It was shot on Super-8 for £110 and, by charging fellow students 10p admission to see it, grossed £500! "I'm beginning to regret this," Chris groaned as he ran the short for me in the rented farmhouse he and Genevieve share in Gloucestershire. But compared to most of the stuff sent to me, it looks like it was shot by, well, Sam Raimi!

When Chris first met Genevieve, a film student with a shared interest in Jack the Ripper, their course was clear. They set up *Living Spirit* with £3,000 from Prince Charles' Youth Business Trust. Making ditch from their first effort didn't deter them in the slightest from embarking on their second.

Money came in dribs and drabs, a thousand from someone who answered an ad in "Private Eye", a few grand more from Germany, where businessmen "want to spend more on films". By last February they'd raised £17,000, enough to start shooting *White Angel* in and around a semi-detached house in Ruslip, once the showplace of Metroland, the twee housing developments that arrived with the extension to London's Metropolitan Underground Line. It's the perfect setting for suburban menace and terror.

Among those who gladly accepted fees of nil were Peter Firth and Canadian actress Harriet Robinson. Shot in 20 days, the film was taken to the farmhouse to be edited, a process which took a year because the couple had to keep going off to shoot corporate videos to make ends meet. As we go to press, *Living Spirit* are still reshooting bits and pieces. The ending I



saw on the rough cut has already been ditched. It included a particularly gruesome scene in which a dentist's drill buzzes through a victim's cheek. Why did it have to go? "The actor playing the killer interpreted the

part differently to what was written," Chris explained. "It was superb, but it changed the character without anyone noticing. He was supposed to be cold and ruthless, but he'd become a cuddly mass murderer from next

door, so the messy ending didn't work now. There was no justification for him to start going mad."

The reshooting tested *Living Spirit*'s resourcefulness to the maximum. The Ruslip house was no longer available so they rebuilt the downstairs hall in their garage. Anyone who can spot the deception deserves a prize. Who knows how *White Angel* will turn out once it's been repped, scored and blown up to 35mm? It's a safe bet that some will be shocked and even disturbed by the highly unpleasant activities of the two lead characters, while others will dismiss the film as another cheap shocker. However, even from the rough cut, it's clear that *White Angel* is extraordinarily well made for the peanuts it cost, and that its gentle English dementé is quite unlike anything else we've seen in recent years. Almost inevitably, *Living Spirit* threaten that their next film, about telephone terrorism, will be made in Canada and that's where their future may lie. So let's enjoy their British pictures while we can.

It included a particularly gruesome scene in which a dentist drills through a victim's cheek



Above: A rather older victim!
Right: Leslie Stecker
(Peter Firth) performs a
gruesome dig



HELLRAISER III & ME



Shivers interview by Alan Jones

"Oh, no! Not another *Hellraiser* III feature," I hear you moan. But wait, there's a reason why *Shivers* hasn't quite yet finished with the Anthony Hickox sequel although I promise this will be the last word.

As Barker griped, "You just don't know the full story!" After I explained how producer Lawrence Mortoff had insisted his involvement with the sequel was nil, I asked him to set the record straight. So read Barker's exclusive comments on the creative blood spilt over *Hellraiser* III.

"When I first heard about *Hellraiser* III, it was clear the production company didn't want me on board for financial reasons"

the sequence of events leading to his participation and what he did exactly on the final picture.

"When I first heard about *Hellraiser* III, it was clear the production company, Trans Atlantic Entertainment, didn't want me on board for financial reasons. Head honcho Lawrence L. Kuppin wanted his stamp on it,

not mine, and he didn't want me hanging around. I was reasonably expensive and, frankly, I knew he wanted something cheap and nasty. I got the impression there was a definite 'Keep Barker Out' campaign. Anyway, he didn't really need me. He had four pivotal elements from the *Hellraiser*

When reviewing the movie in *Starburst* 167, after its exciting world premiere at the *Dylan Dog Horror Fest*, I wrote "*Barker thinks **Hell on Earth** is the best of the three movies. That's why the credits now carry a 'Clive Barker Presents' opening title even though he had nothing to do with it creatively*".

Well, a few weeks later, I received an outraged call from a miffed Barker...

Opposite page: Two Cenobites torture Terry Ferrell where she finally gives in and agrees to appear in *Deep Space Nine*!
Below: Pinhead (Doug Bradley) drills a hole in his head...

Right: Clive Barker



universe: **Hellbound** director Tony Randel, Doug Bradley reprising his Pinhead role, **Hellbound** scripter Peter Atkins, special effects supervisor Rob Keen and his Image Animation team. Four key people to also keep me posted on events!"

"Then Randel 'dropped out' for the reasons you've already printed and Anthony Hickox was hired. I was nervous about this choice. I wasn't a fan of his previous efforts, *Waxwork* and *Sundown: The Vampire in Retreat*. He's a slick cameraman with movements to match and he makes great looking pictures. But I didn't have a great deal of faith in his story abilities. I made this quite clear when he came round to my Hollywood home to discuss the film. I told him in no uncertain terms that I hoped, a) it wasn't going to be funny, and, b) he told the story properly. Those were the two main obstacles in my view. Anyway, he seemed to take this on board and went off to North Carolina to shoot the picture. I then didn't hear from anyone for nine weeks."

"The next I heard, the picture was finished and the independent distribution company Miramax had picked it up for American release. Kuppin then deigned to call and invited me to come and look at a rough cut. Which I did and, when he asked for my opinion, I told him that although it contained some great moments, there was a lot of stuff missing, the ending wasn't right, there was no climax, I didn't understand some sequences, and in parts the story was incomprehensible. The same old Hickox stow in fact. But true to his skills, it was beautifully composed and photographed, the actors were nicely framed and the images did look slick. However, there were clearly production value holes and many areas where Kuppin's penny-pinching had not served the special effects well."

"Then Kuppin asked me to put my name on it saying, 'Endorse it and we'll give you money'. I refused because it didn't reflect my vision of the **Hellraiser** mythos and my artistic contribution to it at this point was nil. By the way, I'd like to squash an-

"There's two types of horror films in the market place today. I'm lucky to be involved in both kinds as personified by Candyman and Hellraiser III"

other rumour here. I wasn't paid any money to keep my distance from the film. All I duly received was a passive, standard payment of \$20,000 because the original characters and ideas were my creation. That's also why **Hellraiser/Hellbound** producer Christopher Figg now has a contractual credit on the picture. Anyway, I wished Kuppin good luck with the Miramax sale and walked away because I was executing producing **Candyman** at the same time."

"A few weeks later I got a call from Bob Weinstein (who owns Miramax with his brother Harvey). He asked for my honest opinion of **Hellraiser III** and I reiterated to him what I thought the problems were. Okay, he said, come in and fix them for us. But I wouldn't do that. It was a big fix we were talking about and I wanted total control rather than give them advice which they might not have carried out to the letter. I also felt extra limiting needed to be done in the

effects area with a big emphasis on the computer generated graphic side. And they agreed to finance whatever changes I felt were necessary. While I hadn't been invited to the party at first, I turned out to be the surprise guest only too happy to join in the festivities late in the day! So I did a deal with Miramax, not Kuppin, to remake and remodel the picture the way I wanted to."

"You see, while Hickox was very good at the showy directorial stuff, his interest in the all-important post-production area is nil. He's great on the studio floor because he's on stage almost — working fast, speeding around, making spur of the moment sudden death decisions which always turn out to be artistically correct. But it's in post-production where movies are truly made. The sound design, music cues and computer animation on **Hellraiser III** are superb. And it took a great deal of painstaking work to get them right

after principle shooting was over. But Hickox wasn't interested, he was already off doing **Warlock: The Armageddon**. There's no trace of accusation in my comments. We all have our own ways of working and that's obviously the way Tony works best."

"Nor did Hickox argue about anything I did to the film. By that stage I think he'd read between the lines and realized the power base had shifted from Trans Atlantic to Miramax. I supported him on numerous occasions, by the way, when Miramax went after him over scenes which I thought were neat, stylish and fine. No, I'd say, Tony's taste is exactly right, leave the shot as it is. I think the final film is a 50/50 split between our two visions."

"What were the worst trademark Barker excesses I contributed? I added Terry Ferrell's bondage scene at the climax, the monstrous thing coming up through the floor in front of her, the extra computer graphics for the girl being skinned and many other death scenes for the nightclub victims. Pete Atkins did all the extra writing. I threw in my ideas and everything was cut into the movie. The result is a pretty seamless patchwork, but a patchwork nevertheless. The best one can say about the movie is it's abundant and there's loads of fun stuff going on. At the end of the day it's still a \$3 million low budget picture. But for that price it looks like a bang amazing."

"There's two types of horror films in the market place today. I'm lucky to be involved in both kinds as personified by **Candyman** and **Hellraiser III**. **Candyman** is a post-Silence of the Lambs Hitchcock derivation, reality based and detailed in terms of theme and character, it's low on effects and takes time to deliver its profound chills while making you pump out of your seat and cover your eyes. **Hellraiser III** is at the opposite extreme, a pop culture nightmare, full of energy and momentum. Flord, loud, baroque, over-the-top, aggressive, great to look at and incredibly stylish, it's rhetorical horror. As proud as I am of **Candyman**, and we start the sequel soon, I love the 'in your face' quality of **Hellraiser III** and I won't ever apologize for it."



Right: Brent Bolthouse as CD The DJ, one of the new Canobites

STARLINER LETTERS

Send your letters to: Starliner Letters, Shivers magazine, PO Box 371, London SW14 8JL, UK or Fax to: 081 876 9455

Howard T. Pell,
Kegley, W. Yorks

Thanks for bringing out another interesting issue of *Shivers* (No. 3). And you did it again, as you had done with the previous two. You surprised me with another exclusive article, this time on Brian + Smadley-Aston. To be honest, I hadn't heard of him but was familiar with some of the skills accompanying the feature, I'd seen

Vempyree many years ago on a rare and these days - the 'double bill'. It's one of those films that sticks in the memory but very little about it ever turns up in horror books. Besides, I enjoy reading about people who have worked on older movies. Which brings me nicely to an event I attended recently. 'The Festival of Fantastic Films' had guests including Tony Tenner and Robert Furst whom I found very interesting to listen to as they talked about their careers in the now almost defunct British Film Industry. David McGilivray and Pats Walker were there too but I didn't get a chance to attend their talk. Overall the event seemed successful and I'd like to thank the organisers for a good time. Finally to the recent all-nighter on the BBC - 'The Vault of Horror'. You seem to be coming a familiar

face on late night TV these days what with 'Video View' as well. Is this a new career move or what? Keep up the good work.

Dear Howard, There's more to come in the older horror department because I like covering it as much as you like reading it. Sorry about popping up on the box when you least expect it. These appearances, and a few radio interviews, are part of my mission to get the *Shivers* name bandied around as much as possible so people know it's out there.

George Martinovich
Jersey City, U.S.A.

Just picked up your latest rag. The D'Amato interview was great, so was the Martino piece. Now how's about compiling the complete filmographies of Jean Rollin, Jess Franco, Jose Larraz, Erwin C. Dietrich, Norman J. Warren, R. Lee Froyt... Long live horror (exploitation cut flicks) F**k that big budget Hollywood s**t!

Dear George, In time, in time, which brings me to,

Norman J. Warren
Hammersmith, London.

Just a note to thank you for all the mentions in *Shivers* and to officially confirm that I got **Beyond Terror** into production, I

will ask you to repeat your party guest role - that's a promise! **Beyond Terror** has been in an on-off state for the past three years, the problem as always being one of finance. I don't have to tell you just how difficult it is to raise money for a horror movie, or any film in England for that matter. What little is left of the U.K. Film Industry now seems totally geared to making Channel 4 films. It's a pity because I really do believe horror is something the Brits can do very well indeed.

Another of my projects, as I'm sure you know, is a new version of **Fiend Without A Face** which is in the early development stage at the moment. And, yes, I'm sure there could be a part for you - not just as a Fiend! You also may be interested to know that **Inseminoid** is set for a new video release, via VPCO, early in 1993. I'm delighted it will be in the widescreen/letter-box format, much better than the dreadful pan-and-scan version previously available. Finally, I want to congratulate you on producing a very enjoyable and informative magazine and to take this opportunity to wish you continuing success in the coming year.

Dear Norman, Thanks so much for your letter and all the

job offers. *Equity* will be complaining soon I'm keeping David Warbeck from working! *Shivers* readers, as the above letter proves, love your work and want to know what you're doing. Only too happy to keep them informed about your movie-in-progress. Good news about **Inseminoid**, my favourite movie of yours, and do keep in touch.

John Smith
Gosport, Hants

Let me just say I'm an avid fan and yours is the best horror magazine ever!

Dear John, I'm speechless!

Andy Robson
Vauxhall, London.

I so enjoyed the article on **Trauma**. I love Dario Argento's movies and it was the first feature I'd seen about it anywhere. I'm glad it's more like his old films especially as **Deep Red** is my favourite. You wrote it was everything anyone needed to know and you were right. Except for one thing. When does the film get released in Britain? Also, it won't really be his last film will it?

Dear Andy, Film companies are waiting to see the finished print of **Trauma** before they buy it for this country. If you watched the BBC's 'Vault of Horror' you would have seen a few clips from the promo reel used at the MIFED market to whet their appetites (and hopefully yours!). As I've already written, the movie opens late February in Rome. I hope we don't have to wait too much longer to see it here. Argento has said he's going to give up directing before. Personally I believe he won't do that until he can bow out with a huge box-office success. Will that be **Trauma** or will the movie once again disappear into an *Opers* distribution black hole? Time will tell.



Right: Don't blow your mind
es here in *Autopsy*, write in!

DOPELGANGER

Director: *Avi Nesher*.
Starring Drew Barrymore,
George Newbern, Dennis Christopher.

ITC Home Video. Rental

E.T.'s best friend (grown up, filled-out and dried-out!) is menaced by an evil double of herself in this eccentric thriller from the director of *Time Bomb*. But will anyone believe Holly's story that it's really a supernatural terror beast who's murdering her nearest and dearest? Full of gratuitous nudity (the Drew draw?), nasty gore and *Heinrich-style* animation, this muddled 'It's Alive' is quite entertaining despite a wayward plot wending its wacky way to an incomprehensible climax where nothing sinister therapist Christopher says makes sense in relation to what's gone before. In that respect it mirrors Nesher's indecisiveness over what he's making exactly — a psycho thriller or a monster movie? And, clearly, he never made up his mind.

TALES FROM THE CRYPT VOL. 3

Directors: Howard Deutch, Arnold Schwarzenegger, Walter Hill.

Starring Demi Moore, William Hickey, Lance Henriksen
Warner Home Video. Rental.

Another perfectly balanced, humorous and horrifying trio of moody tales from the *Donner/Miller/Silver/Zemeckis* TV salute to the gory days of EC Comics. And with feature versions planned, now worth paying more attention to. *Dead Right* finds gold-digging Demi

WIDEODROME

Shivers reviews by Bob McCabe



Above: The horrific creature that is Holly Gooding's Doppelgänger

having her fortune told, marrying the obese, obnoxious Jeffrey Tambor on her psychic's advice and then waiting around for the inheritance. But just whose is she waiting for? The Switch marks Arnie's directorial debut (plus cameo with The Crypt Keeper) and tells of more troubled romance with Hickey

giving his all to become the man of Kelly Preston's dreams. The final and most entertaining story is Hill's *Cutting Cards* where two high-rolling gamblers up the stakes to keep each other out of town. It begins as Russian rou-

lette and ends in a game of poker where losing a hand means losing a finger as well! The pleasure in this cable offering is the quality of the production and novelty brought to it. Where else on TV could you see Demi vomit and dance like Ginger Rogers? Or Arnie stretching his directorial muscles? The cast is impressive with a splendidly psychotic Henriksen the stand-out.

CHILDREN OF THE CORN II: THE FINAL SACRIFICE

Director: David F. Price

Starring Terrence Knox, Paul Scherrer, Ryan Balmian
High Fliers. Rental

Just when you thought it was safe to go back to the corn field — the sequel nobody expected, or probably even wanted. Eight years after the first diabolical stab at Stephen King's short story, we're back for better. With the first batch of killer kids off being psychically evaluated after slaughtering their parents, down-on-his-luck-with-belligerent-son-in-law reporter Knox soon discovers the power of 'He Who Walks Behind The Rows' has not yet been laid to rest. Given the fact it's hard to get excited over a follow-up to a determinedly average fantasy is actually quite watchable and directed with admirable flair. The best stuff is all the brutal, wicked and inventive adult slayings — a doctor hypodermic needed to death, an entire house falling on a curious neighbor and, best of all, a man dying in church from a terminal nosebleed.

THE NEW THRILL-UNIT OF TERROR



BLATANTLY GOREY & BLOODY & HORRIFYING



"NOT A FILM FOR THE FAINT OF HEART"



THE FEAR INSIDE

Director: Leon Ichaso
Starring Christine Lahti, Dylan McDermott, Jennifer Rubin
Columbia TriStar. Rental.
Agoraphobic (an abnormal dread of open places) Lahti locks herself away from life but soon the world comes calling in the most chilling manner when her advent for a lodger brings the bogus brother and sister act of McDermott and Rubin into her home. Both are on the run for murder and they soon drag their landlady into another world of violence and insanity. Quick to mine the 'Don't let them into your house, whoops, they're already there' easy terror of *The*

Hand that Rocks the Cradle Single White Female school of fright, Ichaso's cable TV psycho thriller is well above average featuring excellent performances most notably from the always reliable Lahti

THE OMEGA MAN

Director: Boris Sagal
Starring: Charlton Heston, Rosalind Cash, Anthony Zerbe
Tartan Video Self-Thru/Laser Disc available through Virgin Shops exclusively

An early Seventies rarity — a techno vampire horror movie combining religious parable, political metaphor, Charles Manson and Moses himself! Loosely adapted from Richard Matheson's *I Am Legend*, Chuck is the Christ-like survivor of a deadly plague and in his blood lies the salvation of mankind. Desperate to avert it are the Manson-like Family, led by charismatic former TV anchorman Mathias (an excellent Zerbe), a vampiric bunch made creatures of the night by man's technological excesses and, now, literally shunning the light of knowledge. With superb location photography on empty LA

Right: *Maniac Cop 3: Badge of Silence*

streets, this movie oddly has stood the test of time. It's blood-based disease metaphor is frighteningly contemporary and it also provides a fascinating look at late Sixties hippie ideology as **Woodstock** is the last movie shown in the closed down cinemas

THE RAPTURE

Director: Michael Tokun
Starring: Mimi Rogers, Will Patton, David Duchovny
Columbia TriStar Rental
1992 was a good year for Michael Tokun. He scripted Robert Altman's *The Player* but, far more interestingly, he also wrote and directed this apocalyptic fable — an unnervingly bizarre, wonderful picture defined much of a theatrical release. So do make an effort to see brilliant Rogers become more disillusioned by her amoral lifestyle and turn Born Again Christian with a vengeance. Religion as mass or personal psychosis, the second coming, or the end of the world? With the Four Horsemen of the Apo-



calyse chasing a cop on a Harley Davidson by the climax, who knows for sure? However, what's certain is *The Rapture* is provocative, intelligent and disturbing

NEWS...

Madchen Amick fears the night in Stephen King's **Sleepwalkers** destined to cure your insomnia on February 19th from Columbia TriStar rental. Look for First Independent's **Project Shadowchaser**, a futuristic van-ation on *Frankenstein* released January 20th. Seymour Weaver battles those beasts one last time on Fox video, February 8th, in *Alien 3* which I found frankly disappointing... *Child of Rage* released

January 25th by Odyssey is the true story of an adopted kid first mutilating dogs then trying to chop up mummy and daddy... the latest releases from the VPCO Cult Classic Fright-ener label include a wide-screen **Zombie Flesh Eaters**, Minam Hopkins in Donald Wolfe's *The Savage Intruder*, Robert Jav-erch's *Death of a Nun* and, stranded at the drive-in, branded a psycho killer — the return of 1976's *Drive-In Massacre*... the Terry O'Quinn-less **Stepfather III** is rereleased from cable TV to ITC self-thru on January 18th... and William Lustig strikes again with **Maniac Cop III: Badge of Silence** on 20/20 Video February 24th.

Below: *The Fear Inside*



I have written dozens of times for information and have received none. One more try! I am writing about banned and cut horror films for my GCSE Media Course. What exactly did the BBFC cut from the number one horror flick *The Evil Dead*?

W.J.P.,
Weymouth, Dorset.

This is the first time the complete list of censor cuts made to *The Evil Dead* has been published. I think you'll agree, W.J.P., it's been worth the wait. Sam Raimi's instant horror classic was premiered uncut at 86 minutes at the London Film Festival in 1982. 18 cuts were made to the cinema and video release that followed. The most publicised were the two made to Linda's ankle being pierced with a pencil. Four cuts were made to the sequence in which Ash hacks Shelly to pieces with an axe. The long sequence in which Ash tries to kill Linda, mostly by hitting her on the head, suffered eight cuts (one of these was of Linda vomiting!). Also excised were Ash hitting Cheryl's hand with a rifle, Ash poking out Scott's eyes, blood shooting from Scott's chest after a stake is extracted, and Cheryl hitting Ash on the head with a poker. This is the version branded a "video nasty" and subsequently declared obscene. The version legally available on

INQUISITION

Shivers Q&A by David McGillivray



Above: *Evil Dead* with 18 cuts to the UK release

video has been subjected to a further 23 cuts. Sam has said that he regrets filming Cheryl being raped by a possessed tree; this sequence has been considerably reduced (four cuts). Also heavily censored were Ash's fights with Shelly (a

further eight cuts), Linda (a further six cuts) and Scott (a further five cuts). *The Evil Dead* now runs 79 minutes 47 seconds on video, the approximate equivalent of 82 minutes on celluloid. It's been the victim of a total of 41 cuts, only two less than the record - breaking 43 made to *Rembo III*.

Excised were Ash hitting Cheryl's hand with a rifle, Ash poking out Scott's eyes, blood shooting from Scott's chest after a stake is extracted, and Cheryl hitting Ash on the head with a poker

I'm a fan of the *Friday the Thirteenth* series. Only six of the eight films are available on self-through. When will parts VII and VIII be released? I'm also interested in acquiring uncut versions of *Death Wish* and *The Last House on the Left*. If videos are going to be banned, then why not *Countess Dracula*, which is worse than *Death Wish* and *The Last House* put together?

Michael Williams,
Swansea, West Glamorgan.

You may still be able to find old rental copies of *Friday the Thirteenth* Parts VII and VIII. A butterfly knife (another weapon forbidden by the BBFC) was removed from Part VIII. Further cuts were made to the version screened by BBC television last November. CIC tells me they have no plans for releasing these titles on self-through, but may reconsider the position next Halloween. Uncut versions of *Death Wish* and *The Last House on the Left* will not be released in the foreseeable future.

What's happened to *Highway to Hell*? Why hasn't it opened? Geoff Ledger, London W2.

Highway to Hell is one of a package of movies - others include *Love Crimes* and *A Midnight Clear* - bought by Rank from Sovereign Pictures, a company which has now gone into liquidation. Until various law suits have been resolved, the films must remain on the shelf. "At the moment our hands are tied," complains a Rank spokesman, "but we hope something can be worked out by the end of the year."

I stayed up to watch the BBC's Halloween screening of *Curse of the Werewolf* because it was advertised as "lovingly restored". Unless I'm very much mistaken, this was exactly the same cut version the channel has shown many times before. What are the BBC plotting at?

Shaw Cooper,
Chiddingfold, Surrey.

You're not mistaken, Shaw.

Left: *Friday the 13th Part VII* currently available only on rental in the UK



The version of **Curse of the Werewolf** shown in this country is missing nearly two minutes of sex and violence, notably the rape of the servant girl by the beggar in the dungeon, the servant girl repeatedly stabbing the Marquess in the back, Leon biting his first victim and then murdering her, and the climactic shooting of Leon by Alfredo. A BBC spokeswoman claims that this cut version was transmitted "accidentally" on 31st October. The uncensored film has been imported from the U.S. and will be shown later this year.

In *Shivers* No. 4 David Prothero whetted our appetites by suggesting that Peter Walker is to return to film-making after an absence of ten years. Do you have more information?

Alan Pattill,
Cefalon, Cumbria.

Last October Mr Walker and I were guests at the Festival of Fantastic Films in Manchester. After we'd been interviewed in a

reception room at the Charterhouse Hotel on the Friday night, we stayed chatting in the bar until 4 am the following morning. He looked in on a screening of his film *Schizo*, but left after a few minutes. "I don't know why people are interested in these things," he murmured. Pete has very successfully withheld information from me for the past twenty years, but this time I believed him when he said he had no intention of making another film. It's well-known that nowadays he buys and sells property. He had only agreed to look in on the Festival because he was en route to Scarborough to pull off another deal. He was typically cagey about the nature of the deal, but hinted he was currently involved in purchasing cinemas. He still goes to the movies and insisted that I go and see *The Hand That Rocks the Cradle*. "That's a film we could have made," he mused.

Below: Highway to Hell, held up with legal wrangles



COMPETITION

Vampires are back with a vengeance! But who did play the Prince of Darkness in Rene Cardona's 1968 Mexplotation quickie *Sando and Cracula's Treasure*? Well, now you can instantly find out the answers to those nagging undead trivia questions. How? By winning a copy of Stephen Jones' *The Illustrated Vampire Movie Guide* which Titan Books publish this month in paperback for £9.99.

From the silent *Nocturne* and vintage Universal shockers, to Hammer's hits and Francis Ford Coppola's *Bram Stoker's Dracula*, horror expert Jones lists over 600 vampire movies made worldwide, decade by decade, in A-Z form for easy reference. The lavishly produced volume not only features gory full-colour photos, rare stills and a Bat Raing System, but also a look at Television Vampires and a Foreword by the most famous screen stalker of all - Peter Cushing.

The Illustrated Vampire Movie Guide is the first in a series which Jones says will cover Werewolves, Zombies and Frankenstein in the future. So start your indispensable collection now. *Shivers* has six copies of the "Coffin Table" book to give away and all you have to do to win is answer the four following questions:-

- 1) Before Francis Ford Coppola's version, another film purported to be the first faithful adaptation of the classic Bram Stoker novel. Who directed this 1970 European flop?
- 2) What was the Russian species of vampire called in Mario Dava's *Black Sabbath*?
- 3) It starred Delphine Seyrig and was directed by Harry Kruml in 1971. What was the English title of this sophisticated bisexual vampire tale from Belgium?
- 4) How many times did Christopher Lee play Dracula for Hammer Films?

Answers on a postcard, or back of an envelope, to:
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PO Box 371,
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Closing date
28th February 1993

* (Aldo March fought Sando as Dracula)



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Body Melt - the latest gore-fest from Down Under...Asia Argento on daddy Dario, **Trauma** and her acting future. **Scanner Cop** marks the directing debut of Pierre David, the producer who discovered David Cronenberg. An exclusive report hot off the Hollywood set...The full story behind **Friday the 13th Part IX: Jason Goes to Hell**...Director Rusty Lemorande on his **Turn of the Screw** remake...and **Project Vampire**.

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